

# **DOCTOR WHO TERMINUS STEPHEN GALLAGHER'S MEETING NOTES**

This PDF contains the original outline and a set of handwritten notes made by writer Stephen Gallagher during his meetings with script-editor Eric Saward in 1981/82 whilst working on the development of his ideas for *Terminus*.

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9<sup>th</sup> November 1981.

Scene structure ok. Dialog needs different slant? Tends to ramble.

Also very short

Stage directions v.g.

Dialog needs hardening, stage d's need reducing.

Build to Nyssa's distress is unsuccessful



Page 2 Doc will respond immediately to  
a call of distress.

- cut 'famine or flood' just  
to 'what is it?'

what we need are less words  
→ absolute minimum -

slight garble and then -  
'what are you shewing me?'

Page 3.

May argue, but do care  
about each other. Still affection

some indication at top of  
scene? Doesn't work too well  
so far - begin with Nyssa's  
trouble, then Tegan's reaction



minimum dialog to convey  
urgency — the idea is to  
show what's going on — dialog  
for information only and nothing  
else.

### Dialog on the Leaf

P 4 — top 2 speeches — have  
them outside on the leaf to  
get them into the console room

5 — cut the OK

'That's understating it somewhat'

DB central speech —

P 6 — cut 'The room's breaking  
up' —

P. 7. — trim down the stage  
directions, cut Nyssa's  
second line  
Hugs book?



Page 8 - cut out, "As I was saying"

9 - cut Punch & Judy ref.  
→ Have him say something to Tegan, or she to him?

Jump cut between scenes

5 and 6 - delete

- Turlough & Tegan exchange a line after the Doc has gone & then cut to him in the room.

End of 5 needs reaction from Tegan.  
Jamming wave reference - explain how he knows - expand on this and suggest the danger.

Page 11 - turn this into dialog  
- don't rely on the director to get it right.



Don't know what's on the other side. Doc goes thru door - how about an instruction? Why do they follow? Set this up. May say wait here - they disobey - he orders them back - they refuse

p.13 the separation - improve on this - Teg & Twt have stayed in Tardus - Doc has already gone & they follow? Wrong direction.

Sentences utterly simple - no suspensions, no complexity



p 14 - don't highlight  
the fact that Doc leaves  
Teg & Twt when something  
strange is happening - more  
sympathy for his companions.

Pages 15/16 - cut the Tardus  
console scene of the 2, just  
have the door disappearing)

Page 17 - Turtough's mischief -  
takes them deeper - other motivation,  
maybe self-interest

Follow 'Doc' - but book is  
in other direction.

Grease for trailblazing - similarly  
used

-Twt uses abacus beads?



p. 18 perhaps cut altogether  
& leave one alone in 25.

p 19. Cut down on lines  
Bring 'I heard it too' up-front  
Cut 'I think' from 'I'm all  
right'.

p 20 — make idea of link-  
breaking & matrix business  
— getting bade, as far as they  
knew so far, isn't going to be  
difficult. (Does it need to be?)

"It could be ... symbol" — a  
rationalisation, but why? Power,  
a warning?



P 21.

Make it a real explosion

How is hole plugged

If the ship's unmanned, why  
a breakable atmosphere

Mention the hole-plugging  
as the wind-sound dwindles

Cut out It's okay

—body.

All right here.

TO FIGHT THEM  
WAT DOWN  
TO ATTACK

22. 1st line — weak —

cut 'Anyone hearing'

cut 'blew a hole'

Jarring delivery of plot.

Feeding is obvious — P. chief

seems asuncular — make

him shifty, disdainful —

puts them in place.



Kari's "make us rich" line = weak  
- should be hyped-up, anticipating,  
- convinced there are riches  
around.

Oliver's doubts come in.  
Cut 'boss'. Nope.

23 'kind of sigh' - trim  
all fat out of line.

24 - cut Kari's repeat

If the chief knows - why  
no-one else? Runs a  
computer check.

His weak response is then a  
giveaway - he should  
reassure them as he sells  
them out, encourage them.

cut 'I wasn't worried'  
cut 'boss + fab'



p 25 - should be first sight  
of drone

p 27 - works on page -  
not atmosphere. Keep story  
out of stage directions

p 28 - cut 'adrenaline high' line  
cut 1st 2 lines of s. dir - show  
instead & ∴ affect dialog  
Why is there atmosphere?  
No crew...

But don't belabour it.

p 29 - cut 'This is' & 'out there'

Build more to Kari's explosion  
- everything has gone wrong,  
all preconceptions inaccurate

cut

'start cooking - over'



p 30 — Doc's speeches a bit negative  
— should be reassuring both self &  
Nyssa. Point out they're in  
a new part of the ship

p 31 waffling

NB the geography of the ship —  
why hasn't Doc passed the  
hole.

Doc does finch

Kari has overheard them —  
why assume they can help her.

p 33 bottom — s/dir should  
be in dialog.



p 34 — poke-around out of character.

s/dirs must be dialog — too novelistic.

More positive build up to the grabs — agony over not being able to find her — award the soft beginning indicate — voice is female

p 35 remove hickhickers.

Being led into explanation.

Doc's speech — 'That's our problem, we can't find it' — all we really need to say.



36 - Tell at me later - cleaver  
sp of 2's relationship -  
also here - explanation of  
how ship is linked -  
clik the slug reference

38 - Build carefully - Tegan  
must have interest in engines -  
that's why she feels an  
urgent need to get door  
open

P 40

- Nyssa only has to say No,  
it isn't my field.

Dr sumpty says to O - & why  
are you here?

Do we need the hard luck  
story? lack of shame is OK



41 - Oliver's explanation is

weak - what were purkes'

speculations, giving them  
motives. Oliver's speech

1 can be slashed, speech

2 is OK

Then we go over what  
we've learned.

Problem -  
3 must to keep

P 42 - start of co-operation  
rather than threats. Have Doc  
& Kari already starting to  
work together.



43 — Not enough build B  
"were docking" — something  
happens on the readouts first.

44. — Olvir/Ravi personality  
clash should be fear,  
not butchiness

p 45 — Let's hope safe, rather  
than assume safe.

46 — shouldn't Turlough  
have reacted by now? Should  
we hold back the hands until  
now (no...)

47 cut 'hit us with



P 54 - Some pre-indication  
needed that they're  
going to hide under  
the floor

Need \$230 + LR to make  
deposit

Monthly payments = 118.45  
over 2 years

LR bid on deal 3 would  
be rock-bottom

can opt around VAT 4120.00

Delivery - 3 days at most

Wash/Truck - collect for?



2nd December - Dr Who Eps 1  
NB - note re size of abacus

Scene 1 - low lights deleted.

Turlough + Tegan bick too much -  
Teg will play bickling - soften some  
of her lines once they're in  
trouble.

Scene 3 - not a drop (weak) -  
sudden move instead

(NB - Nyssa + Tegan's Mom, not Nyssas)

Her first line - should be  
more informed, not just 'new  
experiment' -

credible that Nyssa falls  
asleep.

Just go Turlough/Tegan/shimmering



5 - Nyssa not asleep

7 - If Tegan knows what experiment is, she can reassure Doc - underline its mystery here, a possible danger? Only later find out no.

Cut 'save - showing me?'

for 'what's happened?'

P. 8 cut 'When did it start?'

cut a minute / touched

cut About half an hour back

for '1/2 an hour ago'

P. 9 - After 'cutout' been disrupted

- have Tegan ask what's going on

- Explanatory pause, then concern for Nyssa

Doc switches screen on



77  
Info at top of p 10 - insert  
some of this into 9

cut 'Save the lecture' - too risky

Can we see internally on the  
Tardis scanner - continue a  
way to rig an image rather  
than use existing methods  
Also explain sound more fully.

12 - have Nyssa doing something  
positive - have her working -  
helps something at the  
shimmering, explodes

Should go in on forming  
door at top of scene

Give Nyssa more motivation to  
go thru door - if only a line  
to push her



p 13 - reaction - why's she doing that?

Out - "some kind of" - just 'a jamming wave'

After the 'restoration' - Doc should go through first, not Tegan, showing concern. Sfx? - What! -

p 15 - pick up on Nyssa's motivation for going through.

Reduce any sign of hesitation from Doc - Tegan queries & holds him back for a moment.

Don't underline the stung command.



17 - weak conv. - go in  $\frac{1}{2}$  plain  
way down page instead  
Reason for going thru - must  
believe doc to be in danger. ?  
They follow him to help.

p 19 - Get them moving sooner -  
give a reason to believe direction -  
start of noise - imagine  
hear footsteps?

p 20 Need to know why she's  
wandering

(Scene 16a) Also insert a scene of Doc  
wandering after - discovers something  
to draw him on.



p 21. 'Wait here' is weak - explain  
like a maze - got to lay some  
kind of trail or we'll be lost.  
Compliment from Tegan?

Cut last 2 speeches - not  
needed if motivation altered.

p 24 Positive question - Why did Nyssa  
come here?

How does Doc know it's a  
passenger liner? justify - something  
seen or heard.

25 Cut the less - 'I'll be'.  
tighten up, they now want to  
get back.

Cut 'if you want to be  
technical' + 'I don't know what'

Then 'hoping - experiment'.  
tighten. He'd have some idea  
of expt anyway.



Cut 'I suppose not'.

Last 2 lines — on the  
move. Cut Doc's last line,  
go out on CU of him

p 27. Build to this scene?

Have Nyssa (or the Doc in  
his new earlier scene) perceive  
scratching or something — a  
probe or drill coming thru?

Oliver/Ravi not quite clear

28. Harden up pirate chief?

Cut 'That was fast, k'

change — do we proceed.

— Open main awlocks. Backups  
waiting.



OW's attention wandering - not  
set up - show inexperience as  
K turns to chastise for 'drunk'  
speech. Turns to him after  
talking to chief - has performed  
OK, nothing like as  
competent as he thinks -  
safety still on.

29 - Cut - 'someone did the same for  
you' - just follow yr orders.  
cut 'Think about how rich!  
line.

Oliver & the sign - neon  
poster, 'What's this?'

Kari's line - check for  
yourself.

Go out of scene on computer  
check line - don't need full conv.



p 31 - cut bitchery to 2 or 3  
speeches.

- They're gone
- Stupid idea anyway
- but it was all clear. . .

33 'Not in the plan' is ambiguous.  
What plan?

cut 'Maybe we' - harden the query.

p 34 - cut some of the 'there's'  
to condense.

Oliver line doesn't come over  
too well - too sulky.

Kari final line soft

- No cargo space - what mean to y?
- No cargo:
- + that is supposed to be a treasure  
ship. . . .



35 - Start with 'This is new -  
we've taken a wrong turn.  
remember anything...'  
- no. all looks same.

cut the docs' but... 'Doesn't  
want to give Nyssa doubt.

p 36 Cut Oliver's maybe.

cut 'can anybody hear us'  
cut seem to be - just  
'yes, no problem'

Is her handset OK? That's  
why she suggests he tries

Karis 'Hear us - pull' line seems  
petulant.



37 - Doc's voice umm. after unlock  
line

Cut to corridor for Doc's line

Enters control room - no-one there -

- Then O + K emerge - we  
didn't see them hide.

After private, Kari says  
join us - clicks of lasers  
- if Doc says, 'control room'

New final line for Kari  
and cut the beam

p 39 - cut bitching

'I wish we hadn't come out' -  
saggy. Change.

Replace - 'she'll be safe' with  
'I hope the doc found her'



P 40 — the console line —

take this back & set it up  
before they leave TARDIS.

Needs a build to recognition  
of Nyssa — first it could be her  
before it is. Reaction from  
behind the door that can be  
interpreted.

p 41 — make more continuous in  
mood from last time seen — set up  
the change in tempo.

Soft — make monosyllabic.  
Kari must remain in control  
& make the running



p 42 - Kari more shocked -  
unthinkable they should be  
left  
out 'What's he doing now'  
'He's run out on us.'  
'But why?'

p 43 - Again, not bickery.  
Restate that Nyssa's behind  
door.

p 44 - Turtough in real fear -  
work this into some of the  
earlier Teg/Twt scenes

Have Turtough reaching  
to Tegan's shouting - telling  
her about THARDIS.

Can't answer him



p 49 - A soft scene where we  
should be building to end of  
ep.

Go straight in - and why  
are you here?

Have Olvir annoyed and  
scared to harden scene.

Main gub of scene are a  
p 50.

Bring Keri back in earlier.

Discussing cargo must be  
made more relevant.

Doc's 'research' line = weak

Cut 'it looked better outside'.

Cut 'Try us'

Cut 'billionaires?' & give to

Olvir



p 51 highly secret/valuable - assumption  
should come from O or Kasi.

cut 'Not exactly' -  
instead, admits a bit of  
knowledge.

Make a smaller issue of  
the gun - point it elsewhere

p 52. Make more clear that they're  
at the console.

Tighten Doc's speech, cut  
internal repetition of observations.

Go out on last line, p 52.

cut p 53.

p 54 have doc entering  
consider to avoid jump cut



77  
p 57 — must make some progress  
— maybe break away  
before control room —  
go back to them running  
down corridor.  
(NB — break control room  
scene into two)

p 59 — a bit more comment on  
the drone — some assumption

p 62 — don't dwell on god —  
some BBC edict.

p 63 — Olvir's reaction — after,  
give him a reason to depart



6

Episode 2. <sup>recieve</sup>  
~~recieve~~

Cut the reprise - no need.

Establish where the ragged people  
go - just a shot to show the last of  
them going.

Why do Teg & Twt stay  
under floor? Establish purpose  
& direction.

Scene 5 - a morale chat rather  
than a dressing-down for Olvir  
& - reduce no. of angles.

Keep up-front Tere's concern  
for Teg & Twt, & Vice-Verba.



12 — intro of Valgard —  
when O + K discuss terminus  
earlier, hint that there will be  
new characters here.

13 — Will be a model shot —  
note as such

14 — not a complete trw.

Keep more in touch with Teg  
& trw.

Identify parts of Terminus set  
in heading. Bright or shadow.

Ending of Ep 2 should be  
a more positive menace.

Ep 2 is generally a bit static —  
pace it up & break longer scenes  
with cutaways. a Tegan fall?



Eps 3 .

Valgard stopping at yellow  
line — a copout?

Some unwell feelings in 2  
to precede the sickness in 3 .

8 — where are they going?

Eps 4 .

Give Tegan & Turlough  
more subplot than 3 &  
beginning of 4 .

Also keep our interest in Nyssa .

10 — Rotor with lights indicates hover .

11 — lift some of this Tegan  
business & intersperse it

22  
14 12 / earlier?



24 - Valgard's doubt & loss of  
faith etc should be built  
earlier.

28 - Tegan returns - indicate  
earlier.

4<sup>th</sup> in tx order

Revised Ep 1 for December 14<sup>th</sup>

Then Eps 2 by Jan 11<sup>th</sup>

3 + 4 to be Feb 22<sup>nd</sup>



p 36 - 'I found out where  
they kept the fancy dress' -  
rest superfluous.

37 - Automatic? That would  
explain why we haven't seen  
any crew.

- and we're stuck here  
until that box lets us out.

'The engines were running  
when we arrived - then they  
stopped & we couldn't find our  
way back.'

That's very well, but  
what about Doc + N

- Run out on them!?

I was right about y first time.



Work Bor's name in early on.

Hey = ok from Tegan.

'~~We think~~' = The Doc could be outside.

28 - more setting-up for importance of spies - equivalent of health inspector instead?

31 cut wildcat.

reduce references to Company if it's not to be more heavily explored.

p 33 Sc 19 - cut 'ticket'

'You'd better let me kill him' =  
I should kill him.



cut 'Then we're lucky'.

- (What about us? How do we get off?)

'Meaty stuff', but keep drama moving.

(cut swe-five, dump)

How does Doc come to conclusion that radiation is necessary? Give him some evidence to go on.

p 18 sc 10 — no conflict or drama — what's the info?

The Garm — when mentioned, cut away to him lumbering off into the shadows



29<sup>th</sup> January - DT Who.

- ① Too expensive - cut some of the visual fx.
- ② Sometimes clarity exists only in stage directions
- ③ Tighten.
- ④ Occasional loss of characters
- ⑤ Short? 4 + 2 especially.

19 sets? 8 models?

1 or 2 to go. 10-12, 13 maximum



Hydromel - more about it in  
earlier planted scene.

Soft end of scene. — 'for Jules  
sale, you can't ask anyone to  
do that!' Or establish reasons  
for lethargy.

Company spies — what's the  
rationale for this? Why worry —  
common, unusual?

p15 / sc 8a — Sigurd

Scene opening is weak —  
needs S. to say 'what the hell  
are you doing?'

Sc 9. 'Lucky Term isn't' —  
we knew that.

— to go. "

"Indeed. I was thinking..."

cut the ifs & maybes.



Ex 1

Opening OK

P4 - "should have seen me"

5 - the 'stones' - make it "I'll

see what I can find"

Scene 6 - slamming of door - too distant -  
make it a Tegan remark that  
triggers Two.

What is he doing? Either

wrap it up & keep it going, or  
make it less sinister mischief

page 8 - Tegan in corridor -

thought striking her is a bit weak -

Nyssa's not a faker. Needs a  
line to hype up the usual  
effect.

Scene 8 - a couple of reaction

lines needed from Nyssa. Make  
her more positive - attempts  
to adjust something.



## Ep. 3 (II)

Opening OK

- p 4 Scene 3, — not strong enough for top of ep — key is ① are they dead? ② if not, where are they? ③ if they are, what next?

Scene 4 — too obviously pointing at the prop — all we need to know is, is not working, then leave it.

Yoni — means something? E will check.

p 10 sc 7 — harder, character — cut "I've heard nothing" = no.



Drop the cloister set - make it a bit of corridor instead.

Scene 9 - more urgency from Tegan - 'quickly, come at once'.

Scene 10 - cut the dialog at head - concentrate on concern for Nyssa, alarm of what's happening.

Start with Doc's matrix line

Explanation re experiment needed from Tegan - she remembers what it was, discounts it.

Scene 11 - make Tegan's responses just 'no'.

Trim out the Doc's hesitation on seeing the Rotor. Give him a line to point out that it's playing up.



End of Ep 2 — sc 53/p 51.

"I suppose you do" — weak &

Doc not taking enough of a  
lead for end of ep — if  
not leading, at least keenly  
enthusiastic

p 52 — '2 levels of  
technology' speech — briefer, 2  
sentences — any development,  
put at top of 3.



Scene 12 - flask - throwing alone  
is weak - unless as a followup  
to some more practical attempt.

(NB keep Nyssa upright for her farewell)

Scene 13 - explain how skull-  
symbol appears, what it looks  
like.

Scene 14 - have the skull-symbol  
appearing before the door, the first  
feature to break through.

[NB in eps 4 - does Turo leave door  
open or not?]

Scene 15 - motivate Nyssa to  
head off down the corridor -  
shimmering - extends? Big outflow  
of heat? Explosions?



Still uncertain re Valgard -  
still not entirely clear who + what they  
are. Insert a brief scene to  
get to know s/thing about them?

Dialog still a bit flat.

Show life tough, difficult. Don't  
come to them cold. Give them a  
P.O.V.

Blood & brooch

Scene 37. Bor, Forbidden Zone  
etc - an enigma - make this  
the subject of the earlier ~~story~~  
scene setting up the Vanir.  
Meanwhile - some reaching.  
Sad, upset.

Blood or brooch - difficult  
to show — go for drops on  
floor rather than a brooch,  
point up in dialog.



Scene 16 - Is there anything on the screen? Something else happening in the room?

Scene 18 - Where's Tegan going?  
Make her cautious - Doc says it's safe, Tegan says 'but look at the room?'  
Involve Twto more pointedly.

If they've seen Nyssa go out main door - They go straight to this, little bit of business before going through - calls out first, no reply. Tells them to wait.

In corridor - turns back & says air OK, Nyssa's gone.



p25/sc 19 . - Overall a sub  
new Mmm away - suddenly  
a voice, & who's he talking  
to - Page at computer?

BCU Doc, learning no  
return permitted

p26/cc 20 - held it over the  
previous scene - reactions?

p27/sc 21 - go in a deep  
mumble, drop the "thanks" etc

p sc 22 = ok.

p30 24 - Forget 'disinfectant'  
- just dangerous & horrible, don't  
touch it.

p31 - enter on the run,  
just a stage direction. Olio  
is dismissive, Nyssa unfit.

'I'm trained to handle this' -  
could be a bit BOP ul.

Nyssa mistaking tools for weapons  
softens her - she recognises it  
instead?



Also here - plant the reason  
to be used when Teg & Tur  
go through - some kind  
of sound.

Scene 19. - Noise in here - is  
a trigger for their concern.  
Having had the chat, they  
know which way the Doc  
went - make a wrong turn  
later

p. 20 - does the door close  
on auto before it fades

21 - This is where  
the wrong turning is taken  
by T + T.

Scene 21 - don't need the  
presumptions about Nygma's  
action since they saw it  
all.



'Centre of known universe' —  
necessary reaction not quite there —  
big revelation.

Teg / not largely ok.

p20 / sc 14 — wet your knickers home.

"Can't get worse..."

Screw it up hard.

p21 / sc 17 O/Kari — needs more.

Springs from Kari's toughness —  
prepared to forgive without stepping  
out of character.

Desoften — "Hopeless! We'll  
have to find Tardis without."

Have to get out — could die.

Nyssa — well take infection back  
to the others.

We've bought Owir's word,  
don't throw this away with doubt.



Scene 22 - N has fallen  
or banged head? So she's  
still confused, hence  
descends stairway.

Scene 23 - Develop Turbo's  
speech - 'so much for your  
footsteps'. Point it up note.

Play this at intersection -  
this is where they take  
wrong turn, Vent. makes  
the mistake?

More concern from Turbo.

The drone - describe  
Q keep it simple

Voice - cut the voice 2.



77  
"Back-plotting" - find a  
clever definition - a bit  
more technical-sounding? Less  
potentially confusing?

p 12/sc 8 - Cut opening line -  
see Tegan, cut to Twt & chat,  
then ~~St. G~~ Tegan at end.

p 15/sc 10 - More emphatic  
from Nyssa. Urges him to talk  
to Doc - needs courage to be  
built. "Doc is good at coping  
with these situations. - Kai  
understands 'etc. 'Forget it, we're dead."

"It's a disease. These people  
are dying."

"My family has suffered from  
this" - direct, knowledgeable.

"Of course! the secret pickups!"

Olivia re the chief - anger  
& annoyance, not defeat.



23 - Tegan responds to female voice — how does she hear it? Get scared before they rush in? Call her — maybe assume that N is hurt. Distort on female voice.

Scene 25 — a line to explain why she went off? Hear or whatever? Then when she gets ill, thinks this is why.

Don't need the deduction / rationalisation of the line.

Subsequent expo re passengers etc — a bit soft.

~~Just 'I heard a voice. I heard it too'~~ Keep to immediate info.



Not the time for justifications  
& criticisms.

4 is okay <sup>recast</sup>  
p8/sc 5 - Ker's 'training'  
speech - first opportunity to revise  
Oliver - she's hard on him,  
tired of being lumbered.

Static charge blocks = source  
of information - present expo  
slows this down. She just  
takes it, slots it in and fires  
up the machine.

Pay off why Doc hasn't  
considered consulting computer.  
- Didn't know blocks were  
removable?

Sc 7 - it's obvious why  
they need a floor plan. Make  
question as to whether it will  
help instead.



26 - Still not convinced by O+K  
- procedure shouldn't be violated  
so early, not break radio silence.  
Once airseal is up, they move  
off. What do they do with  
their helmets? Vivos perhaps -  
or lose them.

Drop the call to the chief. -  
much unnecessary info.

[NB - why hasn't party followed  
them thru? Bulky technology?]

P 33 - report has to go.

P 34, sc 27 - have Tegan  
at the point of being convinced  
to return, then hear noise.

sc

28

Run comdr & lower deck  
into 1 scene.



Eps 2.

Opening a bit B.O.P. —  
agency has gone — physically  
restrains her, then says why.  
Don't have her back down to

Doc — must explain his pov.

Keep exciting, don't let cliffhanger  
lie. Doc + Nyss co-operate.

Retrunk Underfloor scenes — play

more terrified, even if it

means cutting dialog. Also

cut any slang eg 'great' from Twto.

Delete 'tiki' knock-on.

The red glow — added  
to their terror.

p 5 — 'of. rules' — bit of a  
mouthful — tougher — 'we leave him'.

Sc 3 — Kari's longish speech  
starts to lose tension — when we  
unwind — like crashed in desert,  
everyone "empties pockets" for  
survival.



29. Why does drone need  
to be small & unthreatening?  
make it evil - also  
describe in detail, describe  
function of articulated arm.

This is the first time they  
speak (O + K) - this  
dialog can stand, says it  
all.

p 37 Hold back some of the  
piracy info - we get it  
later anyway. Explain instead  
why need airlock, why  
crew haven't followed them.

Scene 30. Being unwell follows  
on from banging head.



shouldn't be so negative. Has  
to be tougher.

Doc is suddenly soft.

Neither party should get trust -  
keep doubt alive, co-operation  
but no trust.

p 54 - alter 'routine procedure'.  
holstering gun confirms uneasy  
truce.

Sc 47 - ~~have the~~

Backtracking - some reason  
for not getting info out of the  
computer before now.

Voice at end - still a  
bit biblical? Change or not?



Embroider why they're lost -  
he found her quickly.

p 31 - Now a reason to call  
chip & to bitch - no reply -  
then concern, frustration  
turns onto Olvir. lose the  
Captain as a character.

Dox's entry line work - 'The  
control room - we can find where  
we are from here'.

sc 34 - Have Turlo saying they  
should have stayed

p 43 - ~~emphasise~~, female voice.

sc 35 - 5 top speeches soften  
impact. Go in on  
3rd Kavi speech from  
bottom.



p42/sc 38 - knock-on with  
Turlo's character. Something  
more positive, wants to get out.

Is being petulant here, should be  
calculating, can he dump her?

"funeral ship" - drop the direct  
identification, just an indication of  
danger.

p44/sc 39 - Go in harder -  
action already underway -

'You've got a ship? Where is it?'

So when ship goes - she's already  
filed a mental backup plan.

p48/sc 42 - lose the dialog, just  
struggle.

p51-/sc 45 - let the actor  
carry the change of mood, less  
words.

p53/sc 47 - Slight elaboration  
on early conv.

Genuine - a weak word from Kari -  
'they're humblers' more than anything -



Kari's last speech - make it just  
'I'm not convinced'.

45 - Have both of them covering  
the Doc + Nyssa - find  
another reason for the  
screens dropping.  
'What's he doing?' - clarify  
this, say who he is.  
Drop the model shot.

p 36 Go in on top of 36 - lose  
top line  
Describe what Tegan does  
to 'work on' - what can she  
achieve alone.

Two descrip too novelistic.

As he looks at book, he can  
hear her, shouldn't be ignoring  
her. Meanwhile, why doesn't  
she keep calling?



37 - Come to them at top of scene with a bit of business to justify the depth of knowledge re ship - lose word 'treasure' - merchant ship, valuable cargo instead?

P38/sc 34 - Make more specifically purposeful - shouldn't be so confident of where he's going - reassurance followed by an aside...

p39 - a line or two more to add to credibility - anger too quick - need an insertion of musing - why so little confidence in the chief? Something adrift - he's unreliable, somethings wrong. (some precedent?) Specific indication of who talking to?

Add some corridor scenes of them going thru to control room?  
(NB - could answer 'knowledge' point, above)



42. Go straight in to middle of scene, as to what they'll do next.

N - Doc - Olv - make this more urgent - now have a reason to unite.

43 - will have to be run as a piece with 41. Decide where the split comes. Tegan waits, hears scratching, resumes efforts.

sc 54 - Have them (Lazars) approaching Doc - go out on this, along with Olvir's line.

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p 29/sc 28 — when friendly,  
keep a distance between them eg  
'Tiki' line a bit clummy — actual  
sentiment — you carry your own luck/  
not as useless as you seem.

Scene 30/p 31 — Explain  
that distortion pursued her — earlier  
note that tunnels are complex,  
hence she can credibly be lost.

p 32 — Doc's found her  
easily — drop 'let's worry' line,  
just 'let's get back'. Also line  
'humble' — Nyssa a scientist,  
make it a straight question.

p 34/sc 32 — Tegan's response —  
should be a bit spikier, not let him  
lead so easily, not defer — Twlo  
must persuade of she's to comply.



Eps 2. (short)

Deduction re mainst drowe  
Two takes knife  
Wyssa - 'can we trust him?'

p 2. Lazars just walk past - Kari  
wants to kill, doc holds her  
back. K doesn't give up  
weapon so easily.

Mentioning Olur's first job -  
can now get a bit of plot in.

3. Just 'and we thought this  
place was empty'. Cut  
soft stuff from dialog.  
eg 'Now what?' 'We find  
another way out'.

Scene 5 - state that they haven't  
seen the glowing light.



Converse with the control room,  
lose the false solid.

Doc orders her thru door —  
there's no choice.

Then feels guilty for sending  
her thru.

P. 17. — wash'ra part of the  
Tardis.

P 18 — Dialog now possible here.

page 23 — Cut the well, that's it /w/mean?  
— part of same chunk, no need to reestablish.

Scene 25 — Two's 'sorry' response —  
~~unhappy~~ vein — transference of guilt —  
I'm OK, you're misunderstanding.  
set this up at the top.

State plane/spacecraft speculation  
more clearly — hints more at a plane  
at the moment.

If Doc orders Nyssa, knock -a  
to Scene 26 — muttering is  
more guilt-oriented.



Scene 4 - go straight in 'he's not here.'

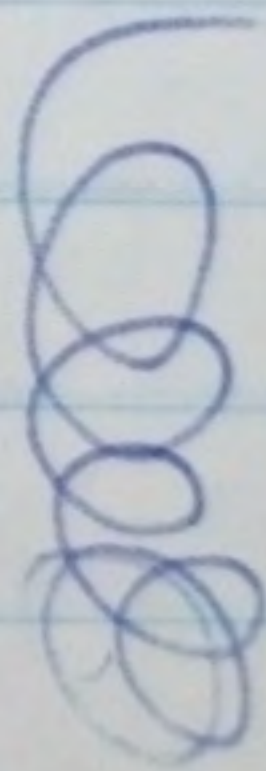
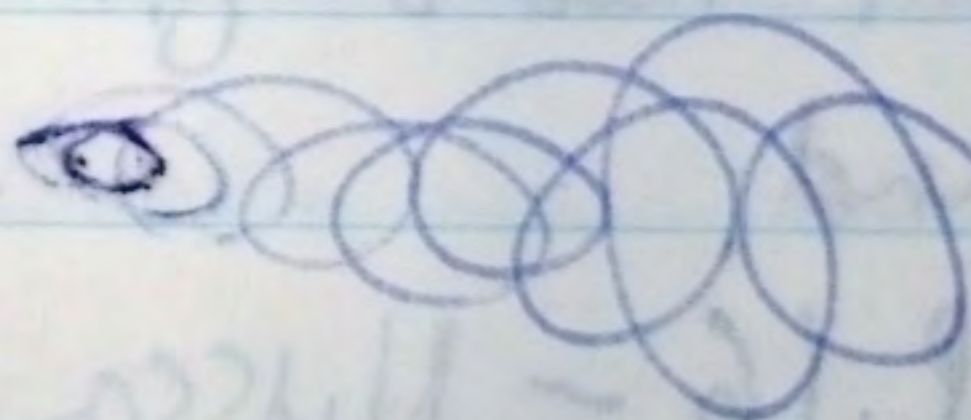
Sc 5, p 7 - metal wall - Tegan will see it, becomes despondent rather than enquiring.

Sc 6 - Not a map - info will be in the computer. Emphasise Kari's concern.

Last speeches on p 8 - losing the drive.

Radar area - lose the set somehow, hide Olvir on the bridge in a corner - Nyssa tracking a cable.

Shewing illness - a bit novelistic. Simplify directions





'I cheated' - not needed.

'hard to get used to' = soft, cut it.

'would you know who to look for' - Tegan will have learned a bit by now.

8 - remember Tegan's reason - keep this in mind as she calls for Twlo. (NB - in earlier scene, have her warning him about wandering before he's familiar) - he's left something, she's calling him for it.

10 - Twlo's name now called 3 times. Why not time? Got so far, why not - perhaps it's stuck/shiff

14 - cut he not me - headshake - looks at Tegan, she falters.

NEW - now has an audio wink on the scanner, don't need a fix to justify the sound.

P.16 - Nyssa can now



Scene 8 - knock - on effect  
from use of computer.

Olvir / Mysa chat now played  
at a whisper

Reintro of Olvir is weak -  
just 'look who I found'. O

is ashamed - 'there was no  
point in running away.'

'These things outside. They've  
come here to die.'

Scene 13 - Kari would probably  
know about Terminus & the  
disease - 'the polite name  
for it is . . .'  
cert waffle. 'One of my cousins got  
side. etc.

'What's the attraction?' =

confusing.



Tegan should be prepared to give a second chance. Lengthen scene - Twi unable to cover up completely - Teg reacts strongly to him, offended and says so.

4 - identify prop as something other than a microscope.

4 have some fun generated between Tegan/Wyssa to prepare way for big ending - last time they inter-react. Been together 1 1/2 years. - Pig

- The Doc?

- The Brat... then segue into some quiet humor, then back into story. Covers over sudden change of mood. (Jf not very good at it - will overplay 'Mr Perfect' & following line)

page 6 - Jf will kill it, go in on Wyssa's 'not so good'



... industry going on. The question is, what are they buying?

Visual distinction between liner and Terminus. Mention this in a note for designer.

14. Pare down the 'rushing in space' lines.

Beware of 'CE3K' reference if computer burps up music

Information blocks to slot in  
replace maps in search - block  
I gives the starchart, map

- is on another.

Centre of universe —  
make this one plain statement.



17<sup>th</sup> March 1982

Ep 2 & 3

a little slow, lack of overall feeling of activity? How about a lazar breakout & roundup?

Use sets more extensively - shift static scenes to be on the move.

(Bear fundamental tactlessness in mind)

Ep 1.

Opening, scene 1: T & T in workshop - why having ship, why go in there? (Will be a minor line or two added by scr. ed.)

Underline that Twel is being given a tour, given a room.

Going straight into argument - a bit soon? Give Twel a lookaround reaction, accepts it - tactless, a 'kid's room'. Twel is an opportunist, hides this side of his character.



Scene 11 - dialog swift. Down  
to about 4 speeches.

Scene 12 - Eirk's entrance  
unnecessarily melodramatic?  
Give him a purpose - just  
comes to give the 'sterilise'  
order.

Scene 16 - knock-on effect from  
earlier changes - move to  
a corner of the control room -  
motivate the move to it  
more strongly.  
Tighten dialog.

22 - cut to 1 line - I just  
hope that T + T didn't  
follow

[NB] - Valgard considered mad by  
the others because he likes it  
Believes there are secrets that must  
be protected.



Valgard likes terminus  
Box into forbidden zone =  
suicide = common  
Valgard collects body from  
Garm



K + O reconciliation - make it  
more casual. 'forget it. That's  
an order.'

Service cote - have them  
on the move here & previously  
to indicate geography.

Scene 18. Just a panel collapse -  
drop fx shot - run the  
scenes together.

Who is the liner telling?  
Harkback to old days  
when there was a crew.  
Put a line of speculation in.

23 - Two back on firm ground.  
When menace appears, a  
comment from one of T

Think about steam - some



30 - K + O scene weak.

Only needs 1 sentence.

Lost Two here.

Need a tearjerker with  
Tegan.

Why the thoughtful look?

x

Aim for end of Kb - deliver  
eps one at a time



kind of gas instead?

24 - Where are the group going? Explain that they're looking for the TAROIS as per the map!

Lose the end of the scene. No longer a question about Oliver.

Clarify why the split doesn't have Doc & Nys together (radios)

See them divide at the end of the scene.

25 - Hydromel box - cut the scene? Vanier go to collect it from a prearranged place.



No requiem - not in  
present form. Just disposal?

Everybody turns out to see

The Mad Monk - a spectacle.

NB - a blind - Valgard not dead,  
but co-operating with Doc to let

Sc 29 - set up advance <sup>view in</sup> knowledge  
about the hydromel. Set  
up why it's lying around,  
what it is, how the doc  
knew

p 40. Whole scene should be  
the final wrap - everything  
should by now have been  
established - Doc slaps  
their wrists.



26 - More sympathy from Olvir.  
Olvir's speech slows things,  
doesn't really add anything.  
Set up drones.

27 - Drop in line with earlier change.

28 - Drones arrive too suddenly  
- need to see them coming in  
26 as setup.

29 - Docking tunnel - build up  
Hydromel - what it is, what  
it does. (For dying because  
of it)

30 - Can this be dropped?  
Expensive.

Dublincha Term/line -  
mention here.



A line somewhere for Kari  
to lose her spare power packs  
(along with helmet?) so they  
have to wait for recharging laser.

Development of Gorm — have  
him speak?

P. 29 — entrance of Valgard  
unconvincing? Need to know  
more about him.

Need to be told he's dead.

Unconvinced by handle schtick?  
Need to know more about  
bio background of giantB —  
would laser work on someone  
so slow?



31 . Slows down the action .

Vanir - how does the Garm fit into the setup ?

Something better than foghorn .

Characterisation of Vanir

— present religion as a hideyhole ?

33 - - Need to see Olvir watching the elevator, then descending stairs to follow .

34 - Steam problem again .

35 - Need a comment - 'covered the whole section, no door' — book should be there, & it isn't .



Oliv' was over too suddenly?

A change of mood?

Nyssa's hand on O's arm —  
it's not all right.

"Worth a hope" — it's not that  
good.

Inconsistency running through —  
how do they manage with  
radiation? Why doesn't  
everybody drop?

Doc rigs a way to  
summon Gorn instead of  
just thumbing button

Point out that the Gorn  
is either approachable or  
will have to be coerced.



36 — Pause for a moment —  
can we be certain? They've  
been caught out by voices  
before.

38 — Get a positive indication  
that it's the doc, then  
Shout.

41 — Ok, considering O follows  
up.

43, p 51. — Hammer home the  
fluke of their surviving the  
sterilisation.

Ending of Ep 2 — microscope  
should be lost. Should be concern  
for bloodstain & Nyssa. Too  
contrived?



Sc 14 - laser is laboured -  
just let it recharge - doc.  
has laser in hand at  
head of scene.

16 - Nyssa's response to Olvie  
is a bit squashing.  
Should know what's going  
on by now?

17 - OK if preamble is stronger

18 - How does ~~ward~~ exist  
without anyone to attend to  
it? make this part of the  
sit'n rethink.

Beware the exposition.



Eps 3 Olaf gets Bor's arrow  
V thinks D & K are company spies  
Doc checks Valgard's - 'I recall'

pulse rather than mentions arrow -  
this is already in later.

Checking laser - dial or gauge  
rather than firing.

Scene 3 — comes out of nowhere —  
not necessary.

Scene 4, p 5 — How does Twlo  
know which way the Doc  
was headed?

Have been lost - new  
line re coverage not credible?

Page 8 — Deflation of Doc's  
enthusiasm - make it  
part of the dialog.

Exposition a bit heavy.

'We have a problem'.



p 14 — lost Olvir again  
Tegan attempts to pull  
wires etc before resorting  
to another object — finally  
the VDU — string it out.

Lost the Doc + Kari a bit  
here — crosscut between  
them all,  
Go with Twto in the TARDIS —  
now an explanation of  
wickedness

Sc. 12 — put ~~4~~, get 3 dories

13 — What conclusion does  
she come to? How does  
she know it's Twto?  
Should be furious?



Scene 6, p10 — needs a  
'centre of the universe' reminder —  
looks to Teg like a medieval  
star chart

Sc 7 — Drop 'where are we  
heading now?' Instead,  
'Are we near the leak?'

Sc 9 — We come to this now.  
May know people. 'There are  
2 intruders' in the meat.

Drop Religion? (maybe restrict it to Valgard)  
If they know about the Doc, why  
not Nyssa? How do drones  
spot the infected?

Rethink whole function of Terminus?  
Need to know more about Vanir.

Reduce their leanness.

Bought prisoners, purchased en bloc?



Scene 5 — Twto marks the door in earlier scene of reappearance — now can find it again.

Tegan giving herself away with pa system — make her very desperate.

In earlier scene, suggest rising floor as means of intensifying signal.

p 9 Twto reaction should be stronger — mutters a curse

Also, have dealt up why voice announces with no audience.

Does he close the door?

Automatic?



10 - what's V doing? why no guards?

- Exp Refydramel

11 - Nyssa shouldn't be accepting the situation so easily - like being cast into Bedlam. Shouldn't believe in the cure. Yori - too much exposition. Hope doesn't cure.

12.

p 18 - The Lazar needs to be distinguished to be remembered from eps 1.

19 -

[NB - give Nyssa a scene with a Uani - establish who they are, give Nyssa a hint of a cure]



## Episode 4.

Crawling across the floor - done before with Kari? Olvir wins the fight, perhaps, & stands over Valgard? U then speaks from floor.

Reintroduce Kari's illness - not showing now.

p 5 Clarify why she nods. Why can't he get to the living? At least dismiss the alternatives.

Scene 4 Nyssa carried by the Garm - how does he open the door? Why doesn't she run if he puts her down.



Bor seen / Nyssa to stockyard / Doc + Kai meet Bor / Bor dies, Valgard  
 appears - Garm prevents, takes Bor back / hands over to Erik  
 - Garm away "I will say we still have body to show"  
 Olaf appears & can't prevent

12.3

Establish Olaf somewhere  
 before 20, just to keep in  
 touch - discovering the  
 answer?

BOR as T'can man

Must have lost helmet  
 by now - radiation no threat  
 in her space gear, no helmet  
 = worry. NB Doc has  
 led her into danger  
 How does he know intensity?  
 How is it affecting him.

When Kai says she has virus,  
 Doc should react, encourage  
 & reassure her.

Rethink Garm, keep him  
 good - doesn't work  
 if our attitude switches  
 Bor burned by cable fire  
 - mounding to prevent the  
 over 3rd rise



36 — let's know more  
about what Olivi's doing  
after the Garm has grabbed  
Nyssa. Will the 'Oh, no'  
work?

sc 37 — drop the god bit?

Conceive  
conceive



end of 23 — just turn  
and run (cheaper)

Giants - scale isn't clear,  
would have to be massive to be  
so slow. Rethink?

Sc 17 — Need to see Tegan  
before this. She should be  
more cautious, only touches  
things as a last resort.

Have him on switches?

Build frustration - at the  
power centre, but powerless.

Hits the p.a. switch by  
accident?

When she subsequently uses  
the p.a. — isn't she  
asking for trouble?



107  
Olvir's reaction - does he follow Nyssa? Show.

Drop Bor requiem in this form. Bor is <sup>the one who</sup> <sup>in elevator?</sup> Nyssa talks to? Other Vanir are concerned when he dies - blame the intruders.

Scene ~~31~~ - Doc's deductions not set up properly - what are the key points in the process? Reinforce earlier the centre of universe idea.

Scene 32 - Will be Ok if she's frustrated, desperate  
Why does Twilo move out? What's his motivation? Show him sneaking?

ce



Keep Tegan's despair going.

Doc's analysis of the giants  
unconvincing. Make them  
a manageable size on a  
different plane?

Don't know enough about  
Valgard to sympathize  
(Plant an Erik-Sigurd scene  
earlier, talking about him?)

P. 32 - Valgard knocking Kari  
back - he should be  
weaker & she should be  
tougher.

Cut the sailing thru the air.



Signal device on the garm  
somewhere - Doc sees this  
& uses it later.

Keep closer contact with Olvir.

20 - More info about the Garm  
here - set up for when he's  
found to be a gashie.

The hydromel shot - more  
drama, final shot.

Requiem for Bor. Slows  
it down, is expensive.

by scene 23 - lost Teg & Tui  
again.

Nyssa's reaction to 'living  
hell' - shouldn't be so keen.





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TELEPHONE:                      TELEX:  
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Steve Gallagher

Dear Steve,

Thank you for coming up on  
Wednesday and for listening to me so  
politely for so long. Don't worry, it'll  
all be over soon!

As to the word YONI: it is an Indian  
colloquial word for a woman's genital. As we  
do have Irish members of the audience who watch  
the show, it could cause an awful lot of  
offence. Perhaps we should have a name change.

Best wishes

Bill





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TELEPHONE:                      TELEX:  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

3rd June, 1982

1st Class  
Steve Gallagher

Dear Steve

Sincerest apologies for not coming  
back to you sooner about 'Terminus'.

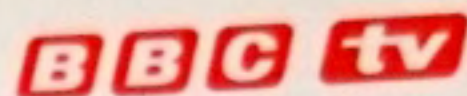
I must ask you to bear with me for  
another week or two as current  
production problems are rather  
pressing.

Best wishes

Eric Seward  
Script Editor  
'Doctor Who'



Steve Gallagher  
47 Bowness Road  
Litt  
Bolt



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TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

12th May, 1981

Steve Gallagher

Dear Steve

Thank you for your letter of 10th April.

I do take your point absolutely and I assure you that with regard to 'Terminus' we shall have time on our side this time. I know you understood the pressures of last season, and now that you are a full time novelist and screenwriter you will be more available than previously.

As soon as I have an overall view of the new season I shall get in touch so we can thrash out all the problems at a very early stage.

With best wishes

John Nathan-Turner  
Producer  
'Doctor Who'

jj





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29th October, 1981

Steve Gallagher

Dear Steve

This is a short note to  
acknowledge receipt of your  
episode one of 'TERMINUS'.

Best wishes

Eric Saward  
Script Editor  
'Doctor Who'





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With the compliments of  
DOCTOR WHO

24.11.81.

Steve Gallagher,

Dear Steve Gallagher,

Thank you for your script we received on the 24th November 1981. I have passed it onto Eric and he will be in contact with you.

Yours sincerely,

(Sarah Lee)

It discusses a similar...



## TERMINUS

The giant engine which overloaded & caused the original big bang chain reaction - now powering-up to explode again.

Is now a religious shrine at the heart of the known universe. Dr joins a bunch of pilgrims on their way to shrine. Big deserted ship.

Bunch of fanatics preserving the overload, preying on the sick & crippled pilgrims who are travelling in a rickety ship run by smiling crooks.

Dr discovers & prevents new overload

The monster? Mindew = guardian of the engines?

Pilgrims - the radiation cures cancer? Engine leaks responsible for original overload?



44  
11

The creators of the ship -  
inhabitants of an over-universe  
- gods? A pantheon?  
Blasted him some material  
which became our universe

Huge ship, tended by one man - a  
recluse, tending vast machines -  
collides with the cripple ship - mass  
destruction + agony - he has to take  
them on to their destination.

'gods' never e  
- appear immobile  
our side of the bar  
created the universe



The 'gods' move extremely slowly  
- appear immobile to those from  
our side of the barrier - they  
created the minotaur to defend  
it at our speed whilst they  
work to fire up the engines again.  
When Doc gets past minotaur &  
into control room, the gods in  
armor are dotted around like  
frozen statues - black + white  
chequered floor (cf Sir Orfeo)  
Doctor can't move the control -

only the minotaur is strong enough -  
pushing against resistance of  
one of the gods' hands. Each  
time Dr goes back, the handle  
has moved a perceptible fraction.

Has to convert the minotaur  
- miserable being anyway - to  
the side of the people who  
move at his own speed.



us (cont)

This is done by means along  
the lines of the old 'virgin sacrifice'  
- girl who was the first leper to be  
cured?

Adric catches the leprosy -  
Dr takes him in to be cured by  
the radiation - Dr finds himself  
weakening with the exposure -  
That's why he can't move the  
handle.

NB - early on - some demo  
of the neuro's strength,  
making it logical to  
think of him...



Skulls in doors - Jerry to hell? <sup>ALVIR</sup> indicates.  
some re drones - midgets Non-threatening  
Bridge = fanatically neat, all dull grays.  
Y/O for Temurus approach - recorded -  
shots of corridors, Y/O echoing -  
windows open to show Tenn ships

'Pneers' - little old men? <sup>cataracts + scars.</sup> Pubner =  
Kinski type. Munothur = one  
of them gone further due  
to more exposure. ∴ his outfit  
is a grotesque articulated exaggeration  
of the 'Pneers'

Skull - symbol' elsewhere - trademark of  
two films.

Turlough + Tegan get isolated in  
shuttle - join Dr after speaking  
him, Report what they've seen,  
Dr concludes —





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9/8/82

Dear Steve,

Enclosed is a set of rehearsal scripts. Unfortunately, after running the stop watch over them, they were found to be too long.

Little of the dialogue has changed, but some of the scenes have been cut.

If you have lost anything you particularly wanted to see, let me know as soon as possible, and I will see about getting it back into the script.

I will let you know when the reel through as soon as the director has decided.

Best wishes

*Eric*





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TELEPHONE:                      TELEX:  
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2/8/82

Dear Steve,

Thank you for returning so quickly the revised version of "Terminus"

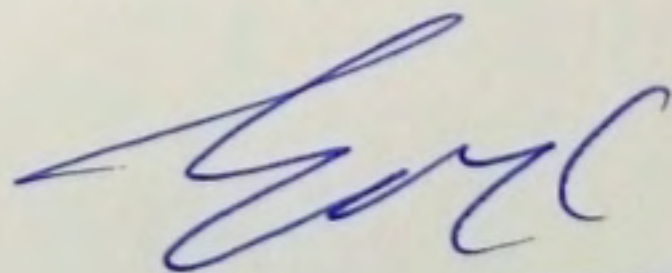
I am also pleased you found acceptable the tweaking I had to do for our own production needs.

I will send you a copy of the rehearsal script as soon as it has been printed.

Your director will be Mary Ridge, new to Dr Who, but a very experienced Blake 7 director.

I will inform you of real-time date as soon as it has been confirmed.

Best wishes







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27th July, 1982

Steve Gallagher

Dear Steve

As per our conversation, I am enclosing a draft copy of your script 'Terminus' for your approval.

As stated, should you not be satisfied with any of the amended dialogue please phone me as soon as possible.

I look forward to hearing from you,

Best wishes

Eric Saward  
Script Editor  
'Doctor Who'

Enc: 4 scripts

jj





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Mr. Steve Gallagher,

24/6/82

Dear Steve,

Thank you for your letter. I am taking your script on holiday with me (see how dedicated I am) and will be in touch when I return. Hopefully, we have solved most of the problems by now.

Good luck with your film.

Best wishes,

*Eric*

Eric Seward.

PS My apologies for the terrible layout of this letter.





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4th May, 1982

1st Class

Steve Gallagher

Dear Steve

Just a short note to acknowledge  
receipt of your revised scripts  
(4 episodes) for Doctor Who  
'Terminus'.

Eric will be in touch in due  
course.

Best wishes

Jane Judge  
Doctor Who Production Office

jj





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4th May, 1982

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Best wishes

Jane Judge  
Doctor Who Production Office

jj





**BBC tv**  
**DOCTOR WHO**

**BRITISH BROADCASTING CORPORATION**  
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With the compliments of  
**DOCTOR WHO**

22nd February 1982

Steve Gallagher,

Dear Steve,

Thank you for the revised episode two,  
which I received on 22nd February.

I shall be in contact with you soon.

Best wishes,,

Eric Seward,  
Script Editor, Dr Who





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TELEPHONE:                      TELEX:  
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18th December, 1981

Steve Gallagher

Dear Steve

This is a short note to acknowledge  
receipt of your new episode one.  
I'm sure Eric will be in touch as soon  
as he has read it.

Best wishes

Jane Judge  
DoctorWho Production Office





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TELEPHONE:                      TELEX:  
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8th March, 1982

Steve Gallagher

Dear Steve

This is to acknowledge receipt  
of your script which arrived  
today.

Eric will be in touch in due  
course.

Best wishes

Jane Judge  
Doctor Who Production Office



Thank you



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With the compliments of  
**DOCTOR WHO**

11th February 1982

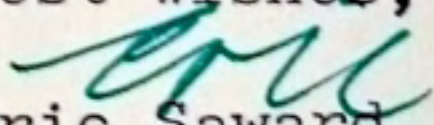
Steve Gallagher,

Dear Steve,

Thank you for your script which  
I received on 10th February.

I shall contact you soon.

Best wishes,

  
Eric Saward  
Script Editor, Dr Who  
SLL



Bor's arm, side & face burnt - says it's  
from pulling down cable. Using cloaks to  
drag equipment - ask their help - heaping it  
on table. Job was to monitor. Tells of days but  
'Forbidden Zone' when levels started getting dangerously  
high. Ad struck re blowback, beginning/end of universe -  
'big man upstairs, hand on handle' - Doc  
considers it an unusual version of theology.  
Bor filters, falls - Doc says fading fast.  
Valgard blames them for his problem.

Lost op. - Valgard clears the others - needs 2  
heads to satisfy deal with Eirik. No strength  
to carry it him.

Return to Thule - Olvir & Nyssa go to  
run cable (drop Tannis). Doc + Kai + Valgard  
confront a dumbstruck Eirik - bet must now  
be paid.

Kai explodes - what is this place,  
anyway? Bor replies in  
German...

STARIS GENERATOR  
RECENTLY FAILED

Note re Vampir helmets

K - This goes against every procedure in the book  
Dr - Then we work by diff books



Thurs Fri Mond

Eric's home no -

Turtough

Concerned not to lose him. Top of Eps 1 - Begin with a scene, Tegan shows Two around TARDIS - corridor - then enter Ad's workshop - Two edgy in corridor - in workshop Tegan explains, suggests he was a shop as well - posters & bits that Adric collected - Two considers it junk, is hard about it.

Then to scene bridging, Nyssa sets up expt. then Two is in console room fiddling about - was approached by Black Guard in previous story, offered reward, told Doc is evil - Two greedy, has accepted & intends to destroy Doc. Two is in console room intends to tamper/damage - BG has promised he will be removed safely.

When Nyssa is trouble, Two doesn't care & says so. Tegan angered. Two decides to go into liner with Teg because of TARDIS damage.

In console room, BG Guardian appears as unseen presence with advice - tells how to cripple TARD - if you can't damage the TARDIS, destroy the Doc.

Two scenes at end - recontacts the BG, who is angry - Two has to justify self. Manner of the BG begins to turn Two.

Whilst Teg + Two are under floor - BG ~~finds~~ contacts Two & reminds/advises  
Conceals a weapon when he goes thru?



eps 4 - Twilo attempts to continue damage?

Tegan is very angry with Twilo - callousness  
re Adric - Tells Nyssa, who has noticed  
& doesn't know why Doc hasn't noticed

Nyssa to Doc - 'Are you aware what he's really  
like?'

— 'I think you're reacting because of  
Adric' — no-one will ever replace Adric